

Faculty Artist Series

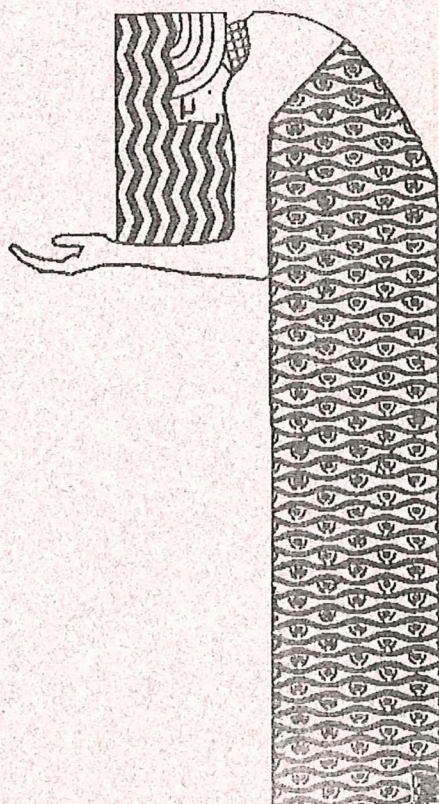
University of Toronto
Faculty of Music

**Lorna
MacDonald**
soprano

with
Gaït Sirguey
pianist

**Friday,
February 2
8 pm
Walter Hall**

Edward
Johnson
Building



Programme

Four Songs of Solomon

(adapted from the Bible)

George Rochberg
(b. 1918)

Rise up, my love

Come, my beloved

Set me as a seal

Behold! thou art fair

Sonnets from the Portuguese

(words by Elisabeth Barrett Browning)

Oskar Morawetz
(b. 1917)

Unlike are we, unlike, O princely Heart!

Thou hast thy calling to some palace-floor...

Go from me.

The face of all the world is changed...

Songs about Winter

Under the Greenwood Tree

(William Shakespeare)

Roger Quilter
(1877-1953)

Blow, blow thou Winter Wind

(Shakespeare)

Roger Quilter

Stopping by the Woods

on a Snowy Evening *(Robert Frost)*

Paul Sargent
(b. 1910)

Winter Song *(Wilfred Owen)*

Lee Hoiby

In the Wand of the Wind *(John Fandel)*

(b. 1926)

Intermission



Cuatro Madrigales Amatorios

(words from the XVI century)

¿Con qué la lavaré?

Vos me matásteis.

¿De dónde venís, amore?

De los álamos vengo, madre.

Joaquin Rodrigo

(b. 1902)

Le bonheur est chose légère

(Barbier et Carré)

Pourquoi rester seulette? *(J.L. Crozé)*

Peut-être *(J.L. Crozé)*

Camille Saint-Saëns

(1835-1921)

Chansons pour les oiseaux *(Paul Fort)*

La colombe poignardée

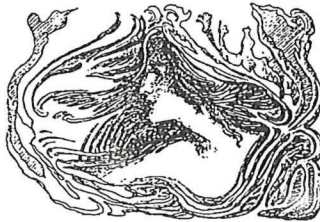
Le petit pigeon bleu

L'oiseau bleu

Le petit serin en cage

Louis Beydts

(1895-1953)



Text and Translation

Four Songs of Solomon

(words adapted from the Bible)

I **Rise up, my love, my fair one and come away.**
For lo, the winter is past, the rain is over and gone.
The flowers appear on the earth;
and the voice of the turtle is heard in our land;
and the vines in blossom give forth their fragrance.
Arise, my love, my fair one, and come away.

II **Come, my beloved, let us go forth into the field;**
let us lodge in the villages.
Let us get up early to the vineyards;
Let us see whether the vine hath budded,
whether the vine-blossoms be opened,
and the pomegranates be in flower.
There will I give you my love.

III **Set me as a seal upon thy heart, as a seal upon thine arm:**
For love is strong as death; jealousy cruel as the grave.
The flashes thereof are flashes of fire, a very flame of the Lord.

IV **Behold! thou art fair, my love, thou art fair.**
thou hast ravished my heart with one of thine eyes.
How sweet is thy love, how much better thy love than wine!

Sonnets from the Portuguese

Elisabeth Barrett Browning

I **Unlike are we, unlike, O princely Heart!**
Unlike our uses and our destinies.
Our ministering two angels look surprise
On one another, as they strike athwart
Their wings in passing. Thou, bethink thee, art
A guest for queens to social pageantries,
With gages from a hundred brighter eyes,
Than tears even can make mine, to play thy part
Of chief musician. What hast thou to do
With looking from the lattice-lights at me,
A poor, tired, wandering singer,... singing through
The dark, and leaning up a cypress tree?
The chrism is on thine head, - on mine, the dew -
And Death must dig the level where these agree.

II **Thou hast thy calling to some palace-floor**
Most gracious singer of high poems! where
The dancers will break footing, from the care
Of watching up thy pregnant lips for more.
And dost thou lift this house's latch too poor
For hand of thine? and canst thou think and bear
To let thy music drop here unaware
In folds of golden fullness at my door?
Look-up and see the casement broken in,
The bats and the owlets builders in the roof!
My cricket chirps against thy mandolin.
Hush, call no echo up in further proof
Of desolation! there's a voice within
That weeps... as thou must sing... alone, aloof.

III **Go from me.** Yet I feel that I shall stand
Henceforward in thy shadow. Nevermore
Alone upon the threshold of my door of
Individual life, I shall command
The uses of my soul, nor lift my hand
Serenely in the sunshine as before,
Without the sense of that which I forbore...
Thy touch upon the palm. The widest land
Doom takes to part us, leaves thy heart in mine
With pulses that beat double. What I do
And what I dream include thee, as the wine
Must taste of its own grapes. And when I sue
God for myself, He hears that name of thine,
And sees within my eyes, the tears of two.

IV **The face of all the world is changed,** I think,
Since first I heard the footsteps of thy soul
Move still, o still beside me, as they stole
Betwixt me and the dreadful outer brink
Of obvious death, where I, who thought to sink,
Was caught up into love, and taught the whole
Of life in a new rhythm. The cup of dole
God gave for baptism, I am fain to drink,
And praise its sweetness, Sweet, with thee anear.
The names of country, heaven, are changed away
For where thou art or shalt be, there or here;
And this... this lute and song... loved yesterday,
(The singing angels know) are only dear,
Because thy name moves right in what they say.

La colombe poignardée (The wounded Dove)

If God had not made the sun and the earth,
There would not have been sadness, nor my fair one,
no striking of red blood, and neither my beloved.
There would not have been on the earth any wounded dove.

If God had not made the moon and the tempest,
There would not have tears on your sweet face,
nor wild knives, nor my beloved...
There would not have been on the earth the wounded dove.

If God had not made days after the day, there would have been no love,
nor my love!
There would not have been on the earth the wounded dove,
and neither, Lord, my beloved!

Le petit pigeon bleu (The little blue Pigeon)

I would like to be a little blue pigeon on the roof of your cottage
In order to hear you remove the plates and put the pinecones on the fire.
I would also listen to the lovely story that the children hear each night.
It is you who tells it, and I would be as happy as an angel listening to God.

Oh, the lovely story of heaven, when the birds loved each other,
also the trees, the fish, the oaks, the carp, the wagtails,
the spreading pines, the squirrels, the zephyrs, the reeds, the roses,
the rainbows on the water, the dewdrops...and two people

On the roof of your cottage I would like to be a little blue pigeon.
I would listen through the straw, happy, like an angel listening to God.

L'oiseau bleu (The Bluebird)

Aliénor, Eléonor, Genièvre, Ilse, Nausicaa, Viviane, Eve, Blancheflor, Urgèle and
Gwendoloëna, Carotte, Céphise, Amalthée, Rosalys, Rosalinde, rose,
Eunice, Eione, Galatée, sylphs, nymphs, apothéose,
Muses, Musette, Mélusina, Musidora, Adored Muse, Germaine Tourangelle,
Ondine, Calliope, gilded Clio,
Vénus Anadyomède, Irène, Roxane, Io queens, empresses, fairies,
the happy voices of fairies... Ah!
Nourdjebane, Badroulboudour, the Arabs and Sultans,
Isolde, Isoline, Peau d'Ane, Amour, Amour, Amour, Amour!

Le petit serin en cage (The little caged Canary)

There was a little yellow bird who lived in a grey cage
and begged for mercy from the cats and mice.
Kitty Mistigris, would you let me suffer so?

The cat of Madame Michel, his whiskers like a grill,
made a short ladder to the rats and mice.
Ah! Mistigris, would you leave me behind to die?

You will go to heaven, canary, munched upon by mice.
The rats, of course, will munch well on you too, canary!
And Mistigris will munch on all of you! miaou, miaou!

And the kitten, who would have believed it?
That old Lustucru, the old monstrous oaf who, munched on them all at
once!



About the Artists

Soprano **Lorna Macdonald** has been the recipient of many musical awards including prizes from the Metropolitan Opera National Council, The National Opera Association, National Association of Teachers of Singing, the Shreveport Opera, the guilds of the Dallas, Fort Worth and San Antonio Operas, Chicago Lyric Opera, Oklahoma Symphony, the Nova Scotia and Canadian National Music Festivals. Her singing has been praised for its "honesty and refreshing musical clarity" through oratorio performances of Bach, Mozart, Handel, Poulenc, and Beethoven and lyric-coloratura roles such as Marie, Despina, Adele, Gretel, Mabel, Josephine, Olympia, Rosina, and Norina, among others.

Miss MacDonald has been broadcast nationally in radio and television by the CBC in Canada and by PBS in the United States, including performances for the U.S. National Endowment for the Arts. A frequent recitalist, Miss MacDonald has appeared in concert with pianists Dalton Baldwin, Gaït Sirguy and Thomas Grubb, and in recent seasons with the symphony orchestras of Princeton University and the University of Toronto, Delaware's Newtown Chamber Orchestra, and regional orchestras of Savannah, Kitchener-Waterloo, Edmonton and Symphony Nova Scotia. Her November 1995 performance of Bach's "*Jauchzet Gott in allen Landen*" was reviewed in the Halifax Chronicle-Herald "The silvery ring of her voice and the alert musical control of her technique were the kind to send chills down the spine." She completed a fourth summer in 1995 as Artist-in-Residence with the National Festival of Music in Colorado, this season singing concert scenes from *Rigoletto* and *Die Fledermaus*, a *Tribute to Richard Rogers* and Haydn's *Theresienmesse*, all under conductor Gerhardt Zimmerman. These concerts were recorded for radio broadcast in the Rocky Mountain region. Recitals this season include Toronto, Halifax, Cape Breton, North Carolina and Colorado.

Lorna MacDonald is in demand as a clinician and judge for many vocal competitions. This year, she is a judge and Master Clinician for the Metropolitan Opera auditions in Nebraska; additionally she will judge the 1996 Eckhardt-Grammaté Competition, the COC Young Mozart Singers' Competition, and Nova Scotia and Ontario Music Festivals.

A native of Nova Scotia, Lorna MacDonald is a graduate of the New England Conservatory of Music in Boston and Dalhousie University with post-graduate work in the U.S. and Europe. Her academic and performing career was centered primarily in the United States until 1994 when she was appointed Associate Professor and Head of Voice Studies at the Faculty of Music, University of Toronto.

Born in Meknès, Morocco, the French pianist **Gaït Sirguey**, is a graduate of the Conservatoire National Supérieur du Musique de Paris and New England Conservatory, where she studied with such renowned musicians as Maurice Duruflé, Pierre Sancan, and Allen Rogers. At New England Conservatory, she was chosen by Eleanor Steber as her assistant for her series of masterclasses. She has performed and recorded extensively both as a soloist and chamber musician throughout Europe, Scandinavia, South America, Japan and the United States.

Her collaborators include such artists as Jan DeGaetani, Hugues Cuenod, Jan Opalach and Robert Routh. She has recorded for Radio France, the Swedish, Norwegian, and Canadian Broadcasting Corporations, Italian National Radio, and Télévision de la Suisse Romande. Recognized as one of the leading experts of French *mélodie*, she has prepared the concerts and recordings of Frederica von Stade, Benita Valente, Judith Raskin, Nell Rosenshein, Susan Davenney-Wyner, Faith Esham, Florence Quivar, and Martha Senn.

She was the principal coach at the Drottningholm Court Theater in Sweden in 1989 for their production of Gluck's *Iphigénie en Aulide* and has coached principal singers for productions at La Scala, Covent Garden, The Metropolitan Opera, New York City Opera, Chicago Lyric, Geneva, Washington, Houston Grand Opera, Opéra Bastille, Paris-Bercy, Toulouse, Barcelona, Madrid, and La Fenice. She was the musical consultant for the American stage premiers of Darius Milhaud's opera *Christophe Colomb* and Reynaldo Hahn's *Le Marchand de Venise*. Last season she programmed, produced, and performed in all the vocal recitals in *Four Centuries of French Music* series at Lincoln Center.

Ms. Sirguey is a former faculty member of New England Conservatory, SUNY Purchase, and the Oren Brown Voice Seminar. She currently teaches classes in French *mélodie* at the Manhattan School of Music and coaches privately in her studio in New York. Ms. Sirguey is featured on two recordings released in 1995, one of contemporary American music on CRI Records and the other of French vocal music on New Albion.





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Upcoming Faculty Artist Series Concerts

Wednesday, February 7
8 pm

Jazz Faculty Concert

Phil Nimmons, clarinet
Gary Williamson, piano
Mike Downes, bass
Bob McLaren, drums

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Sunday, February 11
3 pm

; I Profundi !

A String Concert with
Mark Skazinetsky & Elissa Lee, violins
Chris Redfield, viola
Simon Fryer, cello
Joel Quarrington, double bass

Gibbons: *Fantasies in Three Parts*
Rossini: *Sonata for Strings No. 5 in E flat*
Mather: *Barbaresco*
Dvorák: *String Quintet, Op. 77 in G*

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Saturday, February 17
8 pm

Susan Hoepfner, flute

Judy Loman, harp
Mark Fewer, violin
Rennie Regehr, viola
Bryan Epperson, cello

Works by Mozart, Baker, Jolivet, Persichetti & Debussy

Walter Hall, Edward Johnson Building
Tickets \$15/\$10, Box Office 978-3744

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